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RIVÉ KING

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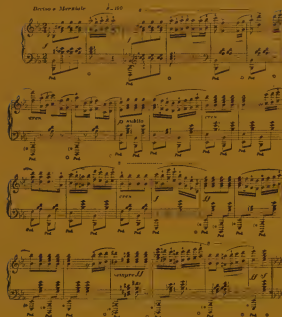
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Jacob Kunkel

Revue & Merveilles Op. 100



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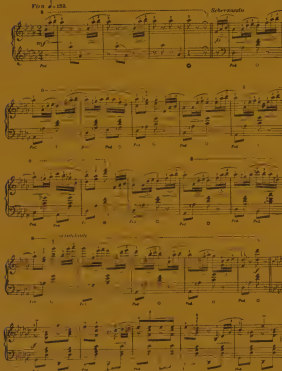
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Fin. Op. 103

Scherzando



St. Louis, Mo. 1895

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BUBBLING SPRING.

"I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles." Tennyson.

Tone Poem characteristic.

Julie Rive-King.

Allegretto $\text{♩} = 112$.

[illegible]

8...

mf

Ped.

Ped.

Ped.

Ped.

8...

mf

CRESC.

Ped.

Ped.

Ped.

Ped.

8...

mf

Ped.

Ped.

Ped.

Ped.

8...

f

Ped.

Ped.

Ped.

Ped.

8...

sf

Ped.

Ped.

Ped.

Ped.

The image displays a page of musical notation for piano, consisting of five systems of staves. Each system contains a treble and bass staff joined by a brace. The notation is highly detailed, featuring numerous fingerings (numbers 1-5) and articulation marks (accents, slurs). Performance markings include *dim.* (diminuendo), *ppp* (pianississimo), and *CREN.* (crescendo). Pedal markings are indicated by a star symbol and the word "Ped." below the staff. The key signature is one flat (B-flat), and the time signature is 4/4. The page is numbered 379 at the bottom.

8

dim.

ppp

CREN.

379 - 9

The musical score for 'The Swan' by Camille Saint-Saëns is presented in a two-staff format. The top staff is for the harpsichord, and the bottom staff is for the piano. The piano part includes a 'Ped.' (pedal) marking and a 'cres.' (crescendo) marking. The harpsichord part includes a 'rit.' (ritardando) marking. The score is written in G major and 3/4 time. The piano introduction is marked 'And.' (Andante). The main melody for the harpsichord is marked 'Allegretto' and 'moderato'. The piano accompaniment is marked 'And.' (Andante). The score includes various musical notations such as notes, rests, and dynamic markings.

8. *a tempo.*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

mp

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

[illegible]

f

Ped. ✱

Ossia.

Ped. *Ped.* *Ped.* *Ped.* ✱

f

Ped. ✱

Ossia.

CRON.

Ped. *Ped.* *Ped.* ✱

f

Ped. ✱

Ossia.

Ped. *Ped.* *Ped.* *Ped.* ✱

f

Ped. ✱

Ossia.

Ped. *Ped.* *Ped.* ✱

First system of musical notation. The right hand features a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. Fingering numbers (1-5) are present above the right-hand notes.

Second system of musical notation. Similar to the first, it features intricate right-hand passages and a supporting left hand. The word 'cres.' (crescendo) is written above the right hand in the third measure. The system concludes with a 'rit.' (ritardando) marking. Pedal points and fingering are clearly marked.

a tempo.

Third system of musical notation, beginning with a measure rest and the tempo marking 'a tempo.' The right hand continues with rapid, flowing passages. The left hand accompaniment remains consistent. Pedal points and fingering are indicated throughout the system.

Fourth system of musical notation. The right hand features more complex rhythmic patterns, including some beamed sixteenth notes. The word 'cres.' is written above the right hand. The system ends with a fermata over the final note. Pedal points and fingering are marked.

Fifth system of musical notation. This system is characterized by dense, rapid sixteenth-note passages in both hands. The right hand has many slurs and ties, while the left hand plays a steady accompaniment. Pedal points and fingering are indicated.

9

First system of a piano piece. The right hand features a continuous eighth-note melody with various fingering numbers (1-5) and a dynamic marking of *cres.* (crescendo). The left hand plays a steady eighth-note accompaniment. Pedal markings (Ped.) are indicated below the bass staff.

Second system of the piano piece. The right hand continues the eighth-note melody. Pedal markings (Ped.) are indicated below the bass staff.

Third system of the piano piece. The right hand continues the eighth-note melody. Pedal markings (Ped.) are indicated below the bass staff.

Fourth system of the piano piece. The right hand continues the eighth-note melody. Pedal markings (Ped.) are indicated below the bass staff.

Fifth system of the piano piece. The right hand continues the eighth-note melody. Pedal markings (Ped.) are indicated below the bass staff.

8

mf

Ped.

Ped.

Ped.

Ped.

First system of musical notation, measures 1-4. Treble and bass staves. Fingerings are indicated by numbers 1-5. Pedal points are marked with 'Ped.' and a star symbol.

8

f

Ped.

Ped.

Ped.

Ped.

Ped.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics include 'f' and 'ff'. Pedal points are marked with 'Ped.' and a star symbol.

8

ff

Ped.

Ped.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics include 'ff'. Pedal points are marked with 'Ped.' and a star symbol.

8

dim.

p

Ped.

Ped.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics include 'dim.' and 'p'. Pedal points are marked with 'Ped.' and a star symbol.

8

pp

pp

pp

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics include 'pp'. Pedal points are marked with 'Ped.' and a star symbol.

The image shows a musical score for a piano introduction. It consists of two staves: a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-5. The bass staff contains fewer notes, mostly quarter and eighth notes, with some rests. There are several 'Ped.' (pedal) markings with star symbols below the bass staff. A 'cres.' (crescendo) marking is placed above the treble staff. The score is written in a key with one flat (B-flat) and a 3/4 time signature. The overall style is characteristic of early 20th-century musical notation.

Handwritten musical score for the piano part of 'L'Espresso' by Debussy. The score is in 3/4 time and features a complex, flowing melody in the right hand and a supporting bass line in the left hand. The right hand includes numerous fingerings (1-5) and a 'presto.' marking. The left hand includes a 'cresc.' marking and several 'Ped.' (pedal) markings. The score is written on a grand staff with a treble and bass clef.

This Method is to be used hand in hand with all piano practice, by the beginner as well as the more advanced performer.

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A Few of the Many Letters Received by Charles Kunkel in Behalf of His Late Work.

XAVIER SCHARWENKA, the world-renowned Pianist, Composer and Director of the Scharwenka Conservatory of Music, New York.

My dear Mr. Kunkel, November 29, 1923.
Many thanks for the copy of your truly significant Pedal Method. I have perused and studied the same with great interest, and with the same universal recognition and success.

With the highest esteem,

XAVIER SCHARWENKA.

CONSTANTINE STERNBERG, the renowned Pianist and Composer, Director of "The Penn" College of Music, Philadelphia.

My dear Mr. Kunkel, November 27, 1923.
Dear Sir—I have carefully read through your Piano Pedal Method, and must compliment you on the very efficient way in which you treat this delicate question, the essence of so many sins—the Pedal. Your method is profound, and yet simple and lucid enough to be understood by the student even without the aid of a teacher. Moreover, it does not detract itself to the point of any particular grade of development—it will be beneficial to the pupils of all grades, even the most advanced ones, whose pedaling needs revision. This you fill a really long-felt want and cultivate a territory entirely neglected by pedagogic writers gone without saying. I shall use it as a complement to other studies, with my pupils, and cordially recommend it to my brother teachers.

Wishing you all success, I am, very truly yours,

CONSTANTINE STERNBERG.

EMIL LIEBLING, the distinguished Pianist and Composer, of Chicago.

My dear Mr. Kunkel, St. Louis, Mo. December 14, 1923.
My dear Mr. Kunkel—Your "Piano Pedal Method" is so comprehensive, and eminently practical, that you could really well afford to dispense with any other recommendation of the work. The attempt hereafter made to cover that most important and comparatively neglected field, have been so diffuse as to be futile and merit failure.

In your extensive treatise on the subject, accompanied as it is by the most practical illustrations, I find really everything in regard to the proper mode of using the Pedal. Especially commendable is the clear and lucid exposition of the various problems presented, which render the work equally interesting to the teacher and valuable to the pupil.

I congratulate you on your eminent success in this work, and will most earnestly recommend your method to teachers and pupils, as the only one on the subject which, in my opinion, merits serious attention.

Sincerely yours,

EMIL LIEBLING.

I. D. FOULON, the renowned Musical Critic.

My dear Mr. Kunkel—You have done a great work in giving to both teachers and pupils the first careful, reasoned course of instruction in the use of the Piano Pedal ever attempted, and in doing it in such a manner as to make your book at once a classic. It was, I think, who wrote: "Every man is a doctor in his own profession." By the publication of your *Pedal Method*, you have not only cancelled your debt to your profession, but you have placed it under great and lasting obligation to yourself. The improvement which I have marked in the playing of persons who had used your *Pedal Method* for a couple of months has astonished as well as gratified me, and after the practical demonstration of its superlative value which I have had, I shall not hesitate to be able to consider any piano course in which it shall not figure as complete and satisfactory.

As ever, your friend,

I. D. FOULON.

J. H. HAHN, the eminent Musician, Critic and Director of the Detroit Conservatory of Music.

My dear Mr. Kunkel—Your book of Pedal Studies embodies and presents in a most concise and tangible form, recognized principles for the proper use of the Pedal as applied to modern piano technique. It will surely prove a missionary for good in many a field, and should certainly be in the hands of every aspiring teacher, student and amateur.

With best wishes, I am, cordially yours,

J. H. HAHN.

E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

My dear Mr. Kunkel—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the piano with as much pleasure as I have welcomed your Pedal School. I have felt for a long time that such a work was really essential to the instruction of pianists playing in the professional domain, but none of the measures indicated that it was in existence. Consequently, in my capacity as a teacher, I have had to impart as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to assist me. Scarcely any editions of pianoforte pieces are properly pedaled; indeed, if the pupil were to follow the majority of pedal indications in standard editions, confusion would result. The task of correctly pedaling so lengthy a work as a Sonata, for instance, is so great for the teacher, that in the hour allotted for a pupil's lesson he can by no means spare the time. But your Pedal School reveals to all that a pupil studies it carefully, he will surely be able to play with a clearness he never imagined within his power, and to "sing" upon the piano in a manner only heard, usually, in the playing of recorded artists. Surely such prospects ought to induce every student to get a copy of your Pedal School and study it carefully. Again expressing to you my appreciation of the services you have rendered pianoforte playing in this work, believe me,

Yours very truly,

ERNEST R. KROEGER.

St. Louis: KUNKEL BROTHERS, Publishers.

CORONADO

Grande Valse de Concert.

Introduction.

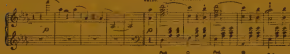
Moderato 3/4

L. B. Ewen.

Fin.



Valse First Theme.



Second Theme.



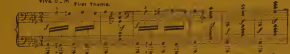
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SPARKS

Galop de Concert

J. W. Boone

Valse 3/4 First Theme.



Second Theme.



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Nearer my God to Thee.

Introduction.

Moderato 3/4

J. W. Boone.

Fin.



Theme, Religious 3/4.



Var. 1. Moderato 3/4.



Var. 2. Moderato 3/4.



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The ALPINE STORM is published in regular sheet music form with Three Illustrative Titles, both as Solo and Duet.

ALPINE STORM

A SUMMER IDYL.

[illegible]

The evening she looked almost a boy among men.

Charles Kunkel. 105.

Moderato. 2. 134.

Handwritten musical score for "The Thunder of a Distant Storm" (Op. 10, No. 10). The score is written on ten staves, with the first five staves for the piano (p) and the last five staves for the voice (V). The tempo is marked "And." and the key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "pp" and "ppp". The lyrics are written below the voice staves.

ppp
una corda (soft pedal.)
as the wind softly, so the cloud

ppp
The thunder of a distant storm untroubled by the pastoral look

ppp
The clouds without soft fall
The storm

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[illegible]

NOTE. — At A, a terrific thunder crash is to be heard. This is effected by striking with the palm of the left hand, in the lowest bass, *f* all the keys possible; after which the rest of the thunder continues as written. This crash, well executed, produces an immense effect.